

85284

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WILHELM HANSEN EDITION.

MARCHE SYMPHONIQUE

POUR

DEUX PIANOS

PAR

EYVIND ALNÆS.

Op. 16.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS.

COPENHAGUE & LEIPZIG.

WILHELM HANSEN, ÉDITEUR.

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Marche symphonique.

EYVIND ALNÆS, Op. 16.

Alla marcia, pomposo.

PIANO I.

PIANO II.

I.

II.

poco rit.

a tempo

f

cresc.

poco rit.

a tempo

f

13693

Wilhelm Hansens Nødestuk-og Tryk, Kjøbenhavn

I. *mf*

II. *mf*

sed. *

I. *cresc.* *ff* *poco rit.*

II. *cresc.* *ff* *poco rit.*

I. *p espr.* *sed.* *simile*

II. *p* *p espr.*

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I.

tr

II.

tr

tr

I.

mf espr.

II.

mf espr.

8

3

Scd.

* simile

I.

tr

tr

tr

II.

8

tr

I.

II.

dim. poco accel.

poco animato

mf non legato

I.

II.

* mf *Sed* 3

I. *f* *8*
 II. *f*
leg. * *leg.* * *simile*

I. *ff*

II. *ff*

I.

II. *dim.* *poco rit.*

I. *p* *non arp.*

II. *p*

I. *poco a poco cresc.*

II. *poco a poco cresc.*

*And. * And. * simile*

I. *And. **

II. *And. **

I. *f*

II. *f*

I. *p molto tranqu. con Sord.*

II. *p molto tranqu. e cant.*

I. *p*

II. *p*

I. *p* *cresc.*

II. *mf* *sempre cresc.*

I. *sempre cresc.* *accel.*

II. *sempre cresc. ed accel.* *molto cresc.*

a tempo

I. *pesante*

II. *pesante*

I. *allargando rit.*

II. *allargando*

simile

a tempo

I. *simile*

II. *simile*

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I.

II.

cresc.

allarg.

cresc.

Led ff

Led. cresc.

pesante rit.

Led. ff

*Led. **

cresc.

pesante rit.

a tempo

I.

ff

a tempo

II.

ff

mf

più tranq.

dim.

mf

p

pp rit.

pp una corda

rit.

13693

a tempo

I. *p* *rit.* *pp* *p* *molto tranq.*

II. *una corda* *pp* *rit.* *pp* *8*

I. *pp* *rit.* *Tempo I.* *f agitato* *cresc.*

II. *poco rit.* *p* *rit.* *pp* *f* *f*

I. *strepitoso*

II. *cresc.* *ff*

13693

The musical score is for Act II of 'The Merry Widow'. It features two systems of staves. The first system, labeled 'I.', consists of two staves: a bass staff on the left and a treble staff on the right. The bass staff has a key signature of one flat and a common time signature. The treble staff has a key signature of one flat and a common time signature. The second system, labeled 'II.', consists of two staves: a treble staff on the left and a bass staff on the right. The treble staff has a key signature of one flat and a common time signature. The bass staff has a key signature of one flat and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'f'. There are also some markings that appear to be 'Led.' and '8'.

The image shows a musical score for a piece titled "The Rose Tree". The score is written for two parts, labeled "I." and "II.", each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. Part II includes several measures with a "ped." (pedal) marking and a "simile" instruction. The score is presented on a single page with a decorative border at the top.

8

I. *fz* *sempre poco a poco cresc.*

II. *mf* *sempre poco a poco cresc.*

Lad. * Lad. * Lad. * Lad. *

42693

The musical score is arranged in three systems, each with two staves labeled I and II. The key signature is B-flat major (two flats). The first system shows both pianos playing active parts. The second system features a variety of textures, including chords and moving lines. The third system includes dynamic markings such as *dim.* (diminuendo) and *p* (piano). The score is marked with a copyright notice 13693 at the bottom center.

I. *ff*

II. *ff*

simile

dim.

p

13693

The musical score is arranged in three systems, each containing two staves labeled I and II. The key signature is B-flat major (two flats). The time signature is 4/4.

System 1:

- Staff I: Starts with a piano (*p*) dynamic. It features a series of chords and rests. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The system ends with a piano (*p*) dynamic.
- Staff II: Features a continuous melodic line with eighth and sixteenth notes, including triplets. It starts with a *mf* dynamic.

System 2:

- Staff I: Continues the melodic line from Staff II. It includes a *dim.* (diminuendo) marking towards the end.
- Staff II: Features a series of chords and rests. Dynamic markings include *pp* (pianissimo) and *mf*. The system ends with a piano (*p*) dynamic.

System 3:

- Staff I: Continues the melodic line. It includes a *mf* dynamic marking.
- Staff II: Features a series of chords and rests. Dynamic markings include *p* and *mf*.

Throughout the score, there are several asterisks (*) and the word "Led." (likely indicating a ledger line or a specific performance instruction) placed below the staves.

I. *p* *poco* *poco*

II. *pp* *poco* *poco*

con *sed.*

I. *mf*

II. *p*

sed. *sed.* *simile*

I. *p cresc. e poco accel.*

II. *p cresc.* *molto cresc.*

I.

II.

cresc.

f

f *con* *And.*

I.

II.

And. simile

f

I.

II.

dim.

dim.

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I. *p*

II. *p*

*sed. * sed. * sed. * sed. **

sed. simile

I. *a tempo ff*

II. *poco rit. molto ff a tempo*

*sed. **

I.

II.

*sed. **

This musical score is for two piano parts, labeled I and II. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. Part I consists of two staves (treble and bass clef), and Part II also consists of two staves. The score is divided into three systems. The first system features dense, complex chords and triplets, with a 'cresc.' (crescendo) marking. The second system includes dynamic markings such as 'ff' (fortissimo), 'f' (forte), and 'sf' (sforzando), along with various articulation marks like accents and slurs. The third system continues with complex chordal textures and includes a measure with a '10' marking, possibly indicating a fingering or a specific rhythmic value. The notation is highly detailed, with many beamed notes and complex harmonic structures.

18693

85284

This musical score is for two pianos, labeled I and II. It is written in B-flat major (two flats) and 4/4 time. The score consists of three systems of staves. Each system has two staves for Piano I and two for Piano II. The music is characterized by dense, arpeggiated textures and complex rhythmic patterns. Key features include:

- System 1:** Piano I has a melodic line with grace notes and slurs, while Piano II provides a harmonic accompaniment. Dynamic markings include *ff* and *sed.* (sostenuto).
- System 2:** Both pianos continue with intricate arpeggiated figures. The score includes various articulation marks like accents and slurs.
- System 3:** The piece concludes with sustained arpeggiated chords. The final measure features a *sed.* marking.

Throughout the score, there are numerous slurs, accents, and dynamic markings such as *ff* (fortissimo) and *sed.* (sostenuto). The notation includes many beamed sixteenth and thirty-second notes, creating a rapid, shimmering effect.

Poco più mosso.

dim. poco accel. p

Ad. 3 p

Poco più mosso.

p

p

mf

dim.

Ad. simile

I. *pp* *cresc.* *sed.*

II. *pp* *dim.* *pp* *poco a poco cresc.*

I. *f* *

II. *f* *cresc.*

I. *ff* *con sed.*

II. *ff* *sed.* 13693 *sed.* *

I. *allarg.*

II. *allarg.*

I. *allarg.*

II. *allarg.*

I. *a tempo, poco più tranqu.*

II. *simile*

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The musical score is arranged in three systems, each with two staves labeled I and II. The key signature is B-flat major (two flats). The first system shows complex chordal textures in both hands, with some notes beamed together. The second system continues this texture, with a 'cresc.' (crescendo) marking appearing in the right hand of the second system. The third system features a 'ff' (fortissimo) dynamic marking in the right hand of the second system, followed by a series of rapid, repeated notes. The score concludes with a double bar line and a small asterisk symbol.

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I. *pesante rit.*

II. *pesante rit.*

I. *con tutta la forza*

II. *ff*

simile

I.

II.

I. *sempre dim. e poco a poco più tranqu.*

II. *sempre dim. poco a poco più tranqu.*

I.

II.

I. *mf*

II. *p*

I. *pp* *cresc.* *accel.*

II. *sed. sempre* *cresc. 6* *accel.* 6 7 6 7 6

I. *Allegro.* *ff* *sed. sempre*

II. *Allegro.* *ff* 5

I. *fff* * *sed.* *

II. *fff* * *sed.* *

Instrumental-Kompositionen

von

Christian Sinding.

Orchester.

- Op. 42. Rondo Infinito.
Partitur und Stimmen.

Violine mit Orchester.

- Op. 45. Konzert No. 1 in A-Dur.
Partitur und Stimmen.
Ausgabe für Violine mit Klavier.
Op. 46. Legende in B-Dur.
Partitur und Stimmen
Principalstimme mit 2^{tem} Klavier.

2 Violinen und Klavier.

- Op. 56. Sérénade.

Klavier mit Orchester.

- Op. 6. Konzert in Des-Dur.
Partitur und Stimmen.
Principalstimme mit 2^{tem} Klavier.

Harmonium und Klavier.

- Op. 5. Andante aus dem Klavierquintett (August Reinhard).

Kammermusik.

- Op. 5. Quintett in E-moll für Klavier, 2 Violinen, Bratsche und Violoncell.
Op. 9. Romanze in E-moll für Violine und Klavier.
Op. 12. Sonate in C-Dur für Violine und Klavier.
Op. 14. Suite in F-Dur für Violine und Klavier.
Op. 23. Trio in D-Dur für Klavier, Violine und Violoncell.
Op. 43. Quatre Morceaux pour Violon et Piano.
 No. 1. Prélude.
 - 2. Ballade.
 - 3. Berceuse.
 - 4. Fête.
Op. 51. Scènes de la vie, Suite in G-Dur für Violine und Klavier.

2 Klaviere zu 4 Händen.

- Op. 2. Variationen in Es-moll.
Op. 41. Zwei Duette.
 No. 1. Andante.
 - 2. Deciso ma non troppo Allegro.

Klavier zu 4 Händen.

- Op. 5. Quintett in E-moll übertragen von Otto Singer.
Op. 59. Walzer. Heft 1. 2.

Klavier solo.

- Op. 3. Suite.
 Prélude. Courante. Sarabande. Gavotte. Presto.
Op. 7. Studien.
Op. 7. No. 4. Capriccio.
Op. 44. Fünfzehn Capricen.
 Heft 1. 2. 3. 4. 5.
Op. 48. Burlesques.
 Heft 1. No. 1. Burlesque.
 - 2. Plaisanterie.
 - 3. Bagatelle.
 Heft 2. No. 4. Coquetterie.
 - 5. Étude mélodique.
 - 6. Arlequinade.
Op. 49. Sechs Klavierstücke.
 Heft 1. No. 1. Präludium.
 - 2. A la Menuetto.
 - 3. Concert-Étude.
 Heft 2. No. 4. Humoreske.
 - 5. Arabeske.
 - 6. Pittoreske.
Op. 52. Mélodies mignonnes.
Op. 53. Morceaux caractéristiques.
 No. 1. Minuetto.
 - 2. Nocturne.
 - 3. A la Burla.
 - 4. Scherzo.
Op. 54. Quatre Morceaux de salon.
 No. 1. Étude.
 ! 2. Rondoletto.
 - 3. Sérénade.
 - 4. Tempo di Valse
Op. 58. Cinq Études.
 No. 1. En sol majeur (G-Dur).
 - 2. En si majeur (H-Dur).
 - 3. En ut majeur (C-Dur).
 - 4. En ré majeur (D-Dur).
 - 5. En mi bémol majeur (Es-Dur).

WILHELM HANSEN MUSIK-VERLAG.
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